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ABSTRACT

This course will include the study of Greek mythology, philosophy, and drama and analyze their influence on modern man and his ideas. The course outline consists of: I. Performance Objectives; II. Range of Subject Matter; III. Course Content; IV. Teaching Strategies and Learning Activities; V. Student Resources -- a list of books relevant to Greek studies published between 1942 - 1967; VI. Teacher Resources -- includes an annotated list of seven books published between 1948 - 1970 and lists of films, filmstrips/tapes, records, and other visual aids. (Author/AL)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

LANGUAGE ARTS, SOCIAL STUDIES
Classical Civilization

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DADE COUNTY PUBLIC SCHOOLS
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English, Social Studies

Written by Gretchen C. Hankins
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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COURSE TITLE: CLASSICAL CIVILIZATION

COURSE DESCRIPTION: This course will include the study of Greek mythology, philosophy, and drama and analyze their effect on modern man and his ideas.

I. PERFORMANCE OBJECTIVES

A. Given an opportunity for research and reading, the students will demonstrate by classroom presentations and discussion their understanding of the origins of Greek civilization and religious beliefs.

B. Having read Homer's Iliad, the students will apply the conventions of epic poetry to this work, will analyze its structure and themes, and will appraise the significance of epic poetry in its own time and its place in the development of subsequent literature.

C. Given selections from Greek lyric poetry, students will recognize its importance in the evolution of Greek literature and will contrast its techniques with lyric poetry of later Western literature.

D. Given an opportunity for viewing and discussion and having read selections from Herodotus and Thucydides, the students will describe the cultural climate which fostered the explosion of artistic creativity in 5th century Greece and will point out the relationship of prose writers to their own times and to the development of Western literature.

E. Having read Greek tragedies, the students will recognize their religious background, their dramatic elements, and their universal themes as essential components of Greek drama.

F. Having examined philosophical ideas of the Greeks and read selections from Plato, the students will discuss their contemporary meaning and their relevance to subsequent thinking.

G. Having read selections from Greek literature and viewed examples of Greek art, the student will summarize and evaluate the contributions of Greek humanistic expression to Western civilization.

II. RANGE OF SUBJECT MATTER

A. Background of Greek civilization

B. Review of myths and their meaning

C. Form and substance of epic tradition

D. Discussion in depth of Homer's Iliad

E. Background of Greek lyric poetry

F. Readings of Greek lyric poetry

G. Contrast of styles and treatment of subject with later Western poetry

H. Investigation of background and reasons for Golden Age of Greece

I. Readings and discussion of modern applicability of excerpts from Herodotus and Thucydides

J. Study of Greek art and architecture

K. Origin and development of Greek theater

L. Reading and discussion of following plays:

Aeschylus, Agamemnon
Sophocles, Oedipus Rex
Antigone

M. Relation of Greek tragedies to contemporary problems

N. Survey of Greek philosophy

O. Readings and discussion from Plato's Apology and Phaedo

P. Application of idea of Humanism to Greek art, literature and thinking

Q. Synthesis and summary of Greek contributions to Western civilization and culture

R. Reading of Hamilton's The Greek Way throughout course as certain chapters relate to sections of content

III. COURSE CONTENT

A. Rationale

Three areas in which the Greeks contributed tremendously to the development of Western literature and culture merit careful consideration.

1. Most of the basic forms of literary expression used by writers today were created by the Greeks, including epic and didactic poetry and such types of lyrics as odes, satires, epigrams and pastoral poetry. Both the tragic and comic drama were developed to such perfection that the Greek models have been often imitated but rarely equaled. The grace and lucidity of Plato's dialogues insure them universal recognition as literary creations as well as evidence of profound thinking. In Herodotus we find an example of the discursive, informal style of history-writing, and with Thycydides the first terse eyewitness accounts of the clear-headed political analyst. It is true that we have evolved some different genre, most importantly the short story and the novel, but even here traces can be found of the influence of ancient poetic fiction, legend, romance and fable.

2. Not only have the Greek writings served as models and prototypes, but the original works themselves still afford pleasure and stimulation with the timeless appeal of excellent literature. The heroic adventurers of the Iliad and the Odyssey, the profoundly moving human problems posed by the great dramatic tragedies, the thought-provoking passages from Plato or the historians, all stimulate the intellect and touch the emotions of today's reader. Furthermore, the world of myth and legend invented by the Greeks has provided endless material for adaptation and allusion by writers of all ages from the Roman poet Ovid to the 20th century novelist James Joyce.

3. Perhaps more vital to Western culture than material contributions is the spirit of the Greeks which has permeated and inspired our civilization despite changing times and views. It is more than a dream or a vision; it was a cool and realistic attempt to strike a delicate balance so that physical and intellectual and spiritual values might dwell in harmony and moderation within each individual. To achieve this goal, man must indeed be acknowledged as a being endowed with intellect, integrity and dignity.

The urge to develop this potential to its utmost extent is a statement of the doctrine of humanism. It is nowhere better expressed than in a Greek definition of happiness, "The exercise of vital powers along lines of excellence in a life affording them scope."

IV. TEACHING STRATEGIES AND LEARNING ACTIVITIES

Teaching strategies:

A. Given an opportunity for research and reading, the students will demonstrate by classroom presentations and discussion their understanding of the origins of Greek civilization and religious beliefs.

1. Indicate that the purpose of the course will be for students to discover the significance of the Greeks in the development of Western literature and culture and to enjoy reading and discussing in depth certain selections. Enlarge upon the three points suggested in the Rationale on Page 3.

2. Draw on the board a time line extending from 2000 B.C. to 2000 A.D.; ask students to place on it the most significant dates they know; then show the extent of the rise and decline of classical civilizations of Greece and Rome.

3. Review briefly the historical background of the Mediterranean world and the geographical positions of Greece, Crete and Troy, eliciting by questions the knowledge in this area which students are bringing to the course.

4. Distinguish between myths as charming stories and as demonstrating the need of people in early stages of civilization to explain the tensions and conflicts of their times or the natural phenomena, in terms which represent truth and reality to them.

5. Lecture briefly on Hesiod's ideas of creation, of the evolution of man, and of the genealogy of the gods.

6. Show filmstrip and listen to accompanying tapes (Series Myths and Legends, Eye Gate House, 14601 Archer Avenue, Jamaica, New York) on Pandora, Phaethon, Daedalus, Theseus.

Student Activities:

1. Read and discuss Chapters I, II and III from Edith Hamilton, The Greek Way.

   Chapter I - "East and West"
   Chapter II - Mind and Spirit"
   Chapter III - "The Way of the East and the West in Art"

2. Prepare individual or panel reports on such subjects as:

   Pre-Hellenic Bronze Age culture of the Aegean area

   Highlights of archaeological findings concerning ancient Greece

   Origin of Hellenic people and language

   Cretan-Minoan supremacy as forerunner of Greece

   Mycenean Supremacy - its society and ideals related to the Heroic Age of the Iliad

3. Find paintings in Western art through the ages such as Rueben's Prometheus, Bruegel's Icarus, Gauach's Judgment of Paris, etc.; show representations to class and tell myths which are illustrated by the paintings.

4. Relate the story of Prometheus as told by Hesiod. Since the story of the defiant Prometheus has appealed to many artists and writers, investigate and contrast the treatment and interpretation of some of the following expressions, showing how these works reflect the individual response of the creator and/or the time in which he lived:

   Aeschylus - Prometheus Bound (drama)

   Ruebens - Prometheus (painting)

   Byron - "Prometheus" (poem)

   Shelley - Prometheus Unbound (long dramatic poem)

   Goethe - "Prometheus" (poem)

   Delacroix - Prometheus (painting)

5. After viewing the filmstrips on Pandora and Phaethon, find a myth from Norse, Egyptian or Oriental sources which explains a problem concerning man's nature and also a myth which explains some natural phenomenon.

6. Write an original myth which explains the existence of some conflict or tension in our modern world (i.e., racial conflict, space exploration, generation gap, drug problem) as Hesiod explains the presence of evil in the world.

7. Discuss Hesiod's view of the five Ages of Man and his conclusion regarding the evolution of societies, with special attention as to whether his view of deteriorating epochs is a popular attitude toward present-day society.

8. List and explain origin of words which have come into common vocabulary usage from Greek mythology, such as herculean, chimerical, protean, tantalize, titanic, harpy, labyrinth, erotic, promethean, siren, stygian, terpsichorean, etc.

B. Having read Homer's Iliad, the students will apply the conventions of epic poetry to this work, will analyze its structure and themes, and will appraise the significance of epic poetry in its own times and its place in the development of subsequent literature.

Teaching strategies:

1. Place Iliad in its proper framework in Mycenean society as reflecting culture and ideals of time.

2. Clarify on board principal characters, both human and gods, and the use of patronymics, since names present difficulties to most students.

3. Define epic poetry as long narrative poetry written in a dignified style on a majestic theme, relating the exploits of a national hero or dealing with a people's religious or heroic ideas.

4. Explain the nature of the oral tradition which preceded the writing of the epics and point out the development of themes and character and tight structure which differentiate an artistic creation from a stringing together of myths and legends. Also explain the dactylic hexameter meter of the epic as sounding something like the meter of Longfellow's Evangeline.

5. Show Britannica films on Odyssey and/or play summary record (Rees) to review Homer's second epic.

6. Use filmstrip-tape of "The Trojan War" (Eyegate) for further illustration; also "Damon and Pythias" to compare with "Achilles and Patrocles."

Student activities:

1. Review story of Judgment of Paris as background for Trojan War and speculate as to actual causes of conflict.

2. Read complete Iliad at home (suggest Rouse Mentor prose translation as inexpensive and lively version).

3. Secure from library copies of Iliad translated by such authors as Chapman, Pope, Rees, Fitzgerald, Lattimore, etc. Compare specific passages to Rouse to point up differences in prose and poetic translations and to reflect poetic styles of author and the time in which he wrote.

4. Demonstrate understanding of classical conventions by finding specific passages to illustrate the following:

   Invocation to the Muse
   Statement of themes
   Beginning in media res
   Repetition of epithets, phrases, incidents
   Long monologues
   Extended similes
   Stock epithets
   Catalogues of names
   Intervention of supernatural forces

5. Prepare panel reports or classroom debates after researching evidence either from the library or from study of the epic on such topics as:

   Debate "the Homeric question" concerning authorship of epic, presenting case for different views.

   Establish the reasons for Achilles' wrath designating which are rational and those which are emotional.

   What characters are used as foils for Achilles and how does each function in this respect?

How do Greek anthropomorphic gods differ from divinities of Egypt, Assyria, Babylonia? How do Greek gods differ from the Judeo-Christian concept of God?

Report on discoveries made by Heinrich Schliemann as related to Troy.

Contrast the characters of Achilles and Hector, including an estimate of their qualities of valor and responsibility, their attitudes toward life and death, toward others, toward themselves.

Considering the qualities of Heroic Age arete and Achilles' choice of a short and glorious life, how much of his action can be justified?

Debate the theory that interventions of the gods as used by Homer are symbols or projections which explain the conduct of human beings.

Explicate Keats' poem "On First Looking into Chapman's Homer."

Illustrate from the epic those episodes which show that the character of Achilles changes from alienation to reconciliation and from inner-directed selfishness to outer-directed compassion.

6. Write a theme on one or more of the following topics:

Three societies are represented - the camp, the town and the mountaintop. Contrast the values demonstrated by each of these worlds. What scenes vividly point up the differences?

Discuss the structure of the Iliad, considering such questions as the following:

a. Does the author begin in medias res?

b. How were specific episodes chosen for inclusion in the Iliad?

c. Why include the meeting with Priam?

d. Why not include the death of Achilles and the fall of Troy?

e. How does the theme interweave with plot and character development?

Considering the heroic qualities of arete, is there a need to create a hero image for our own times? Can you name a 20th century hero comparable to Achilles? If not, why not?

Using specific examples, what seems to be the attitude in Greek society of this time toward religion, toward marriage, toward the common people, toward hospitality, toward death?

Since Homer does not appear to make value judgments on the actions of the characters, how do we form an estimate of their worth? Give examples, referring to Achilles, Hector, Agamemnon, Helen, Priam.

Complete the following statement and expand and justify your choice of word or words:

> It has been said that the theme of the Odyssey is "Life is a journey or quest"; then the theme of the Iliad might be stated as "Life is a _____."
> (e.g., struggle involving internal and external conflicts.)

C. Given selections from Greek lyric poetry, students will recognize its importance in the evolution of Greek literature and will contrast its techniques with lyric poetry of later Western literature.

Teaching strategies:

1. Show Britannica film Greek Lyric Poetry.

2. Lecture briefly on changing nature of Greek society from tribal organization to rise of city-states (polis).

3. Review with students such terms as lyric, ode, elegy, epitaph, satire, pastoral, epigram, iamb, as known in modern poetry and contrast with Greek usage.

Student activities:

1. Read and discuss Chapters IV and V from Hamilton's The Greek Way.

   Chapter IV - "The Greek Way of Writing"
   Chapter V - "Pindar, The Last Greek Aristocrat"

2. Suggest reasons for the growing importance of poetry dealing with personal emotion and thought rather than tales of legendary heroes.

3. Contrast epic and lyric poetry as forms of expression.

Epic	Lyric
to be recited	to be sung
long	short
objective narrative	personal and introspective
dactylic hexameter	variety of meters - (iambic trimeter most popular)
formulaic and dignified tone	conversational simplicity
extended similes	little adornment
looks back to past	emphasis on present

4. Read selections from Greek lyric poetry aloud in class including those from Pindar, Sappho, Theocritus, noting differences in expression between Greek poetry and later poetry.

5. Select a poem from later Western literature dealing with the same subject or theme as a Greek lyric and analyze the differences in presentation.

6. Investigate through research reasons for fragmentary nature of Greek lyric poetry and difficulties of reconstructing Greek lyrics, suggesting reasons for more complete preservation of the earlier epics.

7. Compare various translations of one Greek poem to show how the versions reflect the individual artistry of the later translators and the poetic conventions of the times in which they were written.

8. Using a classical dictionary and Byron's "Isles of Greece" from Don Juan, demonstrate how an appreciation of the poem is enhanced by an understanding of the classical allusions contained therein.

9. Contrast the interpretation of original material and the purpose of authors in the following poems:

   Tennyson's "Ulysses"
   Graves' "Ulysses"
   Saba's "Ulysses"
   Cavafy's "Ithaka"

10. Divide into groups of three or four, each selecting a poem to present to class through reading, overhead projector, mimeographed copies; explicate through class discussion and determine the poem's debt to Greek literature in form, content, theme, etc.

    Keats' "Ode on a Grecian Urn"
    Auden's "Shield of Achilles"
    Eliot's "Mr. Appolinax"
    Seferis' "Argonautica"
    Fitts' "Priam"

D. Given an opportunity for viewing and discussion and having read selections from Herodotus and Thucydides, the students will describe the cultural climate which fostered the explosion of artistic creativity in 5th century Greece and will point out the relationship of prose writers to their own times and to the development of Western literature.

Teaching strategies:

1. Show the following films:

   Classical Greece: Athens, the Golden Age

   Classical Greece: Greek Sculpture

   Ancient Greece

2. Provide pictorial examples of Greek art for students to appraise in light of information presented by movies.

3. Lecture briefly on historical background and social framework of 5th century Greece, mentioning reasons for rivalry among city-states and stressing the importance of Persian and Peloponnesian Wars.

Student activities:

1. Read Hamilton's The Greek Way, Chapters VI, VIII, IX and X.

   Chapter VI - "The Athenians as Plato Saw Them
   Chapter VIII - "Herodotus, The First Sight-seer"
   Chapter IX - "Thucydides, The Thing That Hath Been Is That Which Shall Be"
   Chapter X - Xenophon, the Ordinary Athenian Gentleman"

2. Contrast Herodotus and Thucydides, with reference to interpretation of history, historical methods, relationship to times in which they lived, divergent purposes in writing, merits and defects of each as historians.

3. Debate the problems:

   Is any war worth dying or suffering? How would Achilles have answered? Hector? Patrick Henry?

   Is it possible for any historian of any time to write an unbiased, complete and truthful history of his own era?

4. Read selection from Herodotus on Thermopylae and discuss in class the following points:

   How could the battle of Thermopylae be regarded in any sense of the word as a victory when the Greeks perished to the last man?

   Name other battles which have been considered "turning points" in hostory and compare circumstances to Thermopylae (i.e., Tours, Waterloo, Saratoga, etc.).

   What does Thermopylae have in common with such events as the Alamo, Custer's Last Stand, the air Battle of Britain("Never have so many owed so much to so few"), the evacuation at Dunkirk, the siege of Corregidor.

Human nature is shown in many guises by Herodotus. Point out examples of cruelty, of treachery, of magnanimity, of humor, of cowardice, of paternal love, of loyalty.

See how many phrases you can find which indicate that Herodotus doubted the truth of what he was relating.

What elements in his style make Herodotus' story-telling swift-moving and vivid?

Show evidence of Herodotus' attitude toward religious beliefs and divine intervention as related to the course of battle.

5. Read "The Charge of the Light Brigade" by Tennyson, and contrast the conduct of the soldiers there with those of the Spartans at Thermopylae; is Tennyson's tribute more eloquent than the epitaph to the Spartans which reads:

> "Friends, tell the Spartans that we lie here because we obeyed their orders."

6. Locate and read to class examples in Herodotus' accounts of peculiar and curious customs and beliefs of various ancient people.

7. Read Thucydides' report of Pericles' Funeral Oration.

8. Divide the speech into five logical parts and identify the divisions with appropriate headings.

9. List the characteristics of Athenian democracy as defined by Pericles.

10. Relate the occasion of the speech to a modern commemorative day and place; discover the origins of Memorial Day and the tomb of the Unknown Soldier.

11. Comment on the possible purpose of Pericles' oration besides the commemoration of the war dead and discuss the major thrust of the oration. Discover the oratorical strategies Pericles uses to immediately enlist the attention and sympathy of his listeners, to emphasize his principle points, to justify the war, to comfort the mourners.

12. Compare the ideals of the Athenian democracy in paragraphs 3, 4, 5, 6, and 7 with the ideals of American democracy outlined in the Preamble to the Constitution and the Bill of Rights.

13. Compare Pericles' speech in structure, purpose, and tone with Patrick Henry's speech to the House of Burgesses, to Lincoln's Gettysburg Address and to Churchill's Battle of Britain speech, and evaluate the effectiveness of each.

14. Look for root meaning of Greek word "idiotes" and apply to Athenian idea of citizenship; discuss concept in terms of political involvement of today's citizens in government.

15. Find the sentences from the oration which express most eloquently the idea that the Age of Pericles was a time when the body, mind and spirit of man came closest to achieving a harmonious balance.

16. Read Thucydides' account of the disastrous Sicilian expedition found in the last half of Book VII and contrast with a historical account of the Alamo, applying to both events the quotation from Thucydides, "Having done what men could, they suffered what men must."

17. Read Thucydides' account of the plague year in Athens which occurs immediately after the Funeral Oration in Book 2 and contrast with excerpts from DeFoe's "Journal of the Plague Year,' describing the London plague of 1665.

18. Synthesize the study of 5th century Athens by reporting on the following topics from outside reading"

    Identify elements of harmony, balance and discipline in illustrations of Greek art and architecture.

    Reasons for rise and decline of Golden Age of Greece

    Advances in science and medicine in 6th and 5th century Greece

    Changing ideas in religion in 5th century Greece

    Rights and responsibility of Athenian citizenship

Importance of Olympic games in Greek culture

Content and purposes of Athenian education

Everyday life in 5th century Athens, including view of women, slaves, artisans and foreigners

19. Using notes, write a theme in class on one of the following:

Thucydides says, concerning the brutalizing effects of war, "The cause of all these evils was the desire for power which greed and ambition inspire." From your knowledge of the history of Greece and subsequent history, discuss the validity of his statement.

Define the terms and then interpret with specific examples the comment that Herodotus' handling of material has been called humanistic rather than pietistic.

E. Having read Greek tragedies, the students will recognize their religious background, their dramatic elements, and their universal themes as essential components of Greek drama.

Teaching strategies:

1. Lecture briefly on religious origins of Greek drama and 6th century developments.

2. Acquaint students with layout of Greek theater and the function of the drama festivals.

3. Explain such terms as dithyramb, tragoedia, protagonist, orkestra, hypokrites, skene, proskenion, choragos, theatron.

4. Summarize important ideas from Aristotle's Poetics such as six elements of drama, mimesis, tragic flaw theory (hamartia) catharsis, and recognition and reversal.

5. Show four films on Oedipus Rex:

Oedipus Rex: The Age of Sophocles

Oedipus Rex: The Character of Oedipus

Oedipus Rex: Man and God

Oedipus Rex: The Recovery of Oedipus

6. Play excerpts from Caedmon record Oedipus Rex.

7. Play record of Jeffers' Medea with Judith Anderson: show filmstrip/tape Jason and the Golden Fleece.

8. Recount the background story of the Orestia as the only extant Greek trilogy and after students have read Agamemnon in class, summarize the plot and themes of the Libation Bearers and the Eumenides.

Student activities:

1. Read and discuss the following chapters from Edith Hamilton's The Greek Way:

   Chapter XI - "The Idea of Tragedy"
   Chapter XII - "Aeschylus, The First Dramatist"
   Chapter XIII - "Sophocles, Quintessence of the Greek"
   Chapter XIV - "Euripides, the Modern Mind"
   Chapter VII - "Aristophanes and the Old Comedy"

2. Distinguish the dramatic styles, innovative techniques, thematic concerns, and contributions to drama of the three great tragedians.

3. Comment on the contributions of preceding epic poetry, heroic legends, lyric poetry and choral odes to the development of drama.

4. Read Agamemnon by Aeschylus aloud in class and discuss the following topics:

   How does the character of Agamemnon in the play compare to the Agamemnon of the Iliad?

   a. Point out the function of each choral ode -- (i.e., to give background information, to reflect the feelings of the people, to interpret themes or events, to give advice to the characters, to relieve tension.)

   b. In what way does Agamemnon commit the sin of hybris (arrogant pride)?

   c. What method is used to portray events of violence?

d. What recurrent images can be identified?

e. Analyze the character of Clytemnestra -- is she justified in her anger? How does she display femininity, duplicity, dignity, strength?

f. Does Aeschylus seem most concerned with man's relationship with himself, with society, with the gods, with nature? Justify choice.

g. Which lines in the play give evidence to suggest that 5th century thinking is tending toward a belief in one Supreme Being?

5. View four Oedipus films and discuss in class, reading the play at home during those four days.

Define "dramatic irony" and point out Sophocles' use of it in specific instances throught the play.

Diagram the movement of the plot, showing what events occur which arouse Oedipus' fears of his guilt and what counter-events serve to temporarily allay his suspicions.

Exchange in class opinions and discoveries regarding the following points:

a. How much, if any, free will does Oedipus exercise?

b. What does Oedipus learn in his "moment of truth?"

c. What point of view regarding gods is expressed by Jocasta?

d. What is function of the Delphic oracle in Greek belief"

e. What position regarding the gods does Sophocles' assert in his play?

f. Discover the place of Tireisias in mythology.

g. How does the attitude of the chorus change toward Sophocles as the events unfold?

h. What would be Sophocles' reaction to the statement of the Sophist Protagoras that "Man is the measure of all things"?

i. What evidence can be found in the play to sustain the view that Oedipus is punished for insolent pride? How does this conflict with the view of the film commentator?

6. Review the background story of Antigone and find its chronological position in the three Sophoclean plays concerning the House of Thebes.

7. Read Antigone aloud in class and discuss the following:

   a. Identify at least four different areas of conflict in the play, both internal and external.

   b. Contrast the characters of Antigone and Ismene as representing two views of women.

   c. How does knowledge of burial rites described in Iliad help in understanding Antigone's position?

   d. Contrast the choral ode on the wonders of man with ideas expressed in Psalm 8.

   e. Locate scenes of recognition and reversal in Antigone.

   f. Who is the protagonist of the drama - Creon or Antigone - consider which is the dominant character, which is dramatically appealing, which undergoes character change?

   g. If Creon is guilty of pride of power, is Antigone guilty of pride of piety?

   h. How does the character of Creon in Antigone differ from the character of Creon in Oedipus Rex?

   i. Defend the position taken by Antigone; defend the position taken by Creon. Is this a conflict between right and wrong?

   j. What does Haimon find most distressing about Creon's political philosophy?

8. Discuss the meaning of the classical unities of time, place and action. Do they apply in Antigone? in Agamemnon? in Oedipus Rex? Why were they desirable in the Greek theater? What are their limitations?

9. Recount the background story of Jason and the Golden Fleece and/or view filmstrip and tape.

10. Listen to Robinson Jeffers' version of Medea with Judith Anderson on record and discuss these questions:

    a. What is the central conflict of the play? Is it external or internal?

    b. How is this interpretation modernized?

    c. How is animal imagery used and why?

    d. What emotional impact does the reporting of violence by messenger convey as compared with the witnessing of such events in plays or movies?

    e. What is Euripides saying concerning uncontrolled emotions of anger and jealousy?

    f. How does the portrayal of Jason differ from the hero of the Golden Fleece expedition?

    g. What seem to be Euripides' feelings toward the position of women in Greek society?

    h. Discuss the comment that Euripides is more interested in psychological than religious drama.

11. Attempt to reconcile the strong characters of Clytemnestra, Antigone, and Medea with the position of women in 5th century Athens.

12. Write themes on one or more of the following subjects:

    a. With references to tragedies studied, explain Edith Hamilton's quotation, "When the spirit of poetry met the spirit of inquiry, tragedy was born."

b. Antigone's character has been explained as a proud girl stubbornly seeking martyrdom; others claim that her act was one of supreme self-sacrifice to the dictates of her conscience. Defend one or the other of these views, using specific lines from the play to support your position.

c. The statement has been made that the tragic hero of classical drama cannot exist on the twentieth century stage. Aristotle defines the tragic hero as one "who is highly renowned and prosperous but not preeminently virtuous and just, whose misfortunes, however, are brought upon him not by vice and depravity, but by some error of judgment or frailty." Considering this definition in light of contemporary plays or movies, discuss the validity of this contention.

d. Discuss the difference between external and internal conflict and demonstrate the specific use of both in the tragedies studied.

e. In view of the prophecy of the oracle, discuss whether or not Oedipus displayed free will and whether he should have accepted responsibility and punishment for his actions.

f. On one level Oedipus Rex is a detective story; on another, a psychological drama; on a third, a penetrating life-view. Explain each.

g. From the following list, select three dominant themes expressed in the tragedies studied and show how each was developed.

(1) Wisdom is learned through suffering.
(2) Arrogance, pride lead to disaster; retribution is inevitable.
(3) Evil breeds evil and the innocent suffer with the guilty.
(4) Brute force and vengeance must be reconciled with mercy.
(5) Prosperity leads to the sin of hybris.
(6) There is personal responsibility for actions.
(7) Man has limitations and must subordinate himself to authority.

F. Having examined philosophical ideas of the Greeks and read selections from Plato, the students will discuss their contemporary meaning and their relevance to subsequent thinking.

Teaching strategies:

1. Introduce students to beginnings of world philosophy in 6th century Greece and schools of philosophy; clarify fundamental differences between materialists and idealists.

2. Show the following films:

   Classical Greece: Plato's Apology, the Life and Teaching of Socrates

   Classical Greece: Aristotle's Ethics: The Theory of Happiness

3. Summarize some of the ideas in Plato's Republic which will provide provocative class discussion when related to contemporary thinking. (Reading the Republic in whole or part is difficult for high school students.)

   a. Ask students "What is justice" and then present Plato's answer for discussion.

   b. Present Plato's idea of divisions of society in an ideal state.

   c. Relate Plato's views on education and place of women, marriage, etc.

   d. Show how Plato uses the just society to relate to the just man.

   e. Discuss Plato's views on communal living, warfare, philosopher-kings.

   f. Suggest Plato's ideas on poetry and art.

   g. Define degenerate societies, their relation to each other and particularly discuss Plato's fears of democracy.

   (This material can be prepared by the teacher from the summary of the Republic found in Barron's Classics Greek and Roman, starting on page 190.)

Student activities:

1. Research and report on contributions to philosophy of such men as Thales, Anaximander, Heraclitus, Empedocles, Democritus, Pythagoras, Xenophanes, Permanidea, Zeno, Anaxagoras.

2. Discuss ideas presented in Britannica films and relate to contemporary attitudes and thinking.

3. Find out what is meant by the "Socratic problem."

4. Discover how trials were conducted in 5th century Athens and the reasons for bringing Socrates to trial.

5. Read Socrates' final speech to the court and discuss the following points:

   a. What two views of death does Socrates present?

   b. What is his attitude toward his judges?

   c. What statements may be considered to be ironic in tone?

   d. How is Socrates statement "the unexamined life is not worth living" exemplified in his speech?

6. Compare Socrates' speech with Pericles' Funeral Oration as regards purpose, structure, style, and tone.

7. Read excerpts from Phaedo on the death of Socrates and discuss the following:

   a. What are Socrates' views on the immortality of the soul?

   b. What can be learned about Socrates' character from his statements? from the reaction of his followers? from the attitude of the jailer?

   c. What characteristics of Plato's style make this an emotionally effective piece of writing?

   d. What is his attitude toward death? Quote lines to support answers.

8. Contrast the kind of heroism Socrates showed in the face of death with the heroism of the soldiers at Thermopylae.

9. What does Socrates' refusal to evade death by paying a fine, by going into exile, by escaping prison show regarding his belief in his own ideas, his acceptance of responsibility, his regard for established law?

10. Look up the circumstances of their death and compare with Socrates other individuals who have died for their beliefs, e.g., Jesus, Joan of Arc, Sir Thomas More, etc.

11. What changes mark the attitudes towards the gods, toward afterlife, toward ethical concepts from the time of the Iliad to the time of the Greek tragedians and philosophers?

G. Having read selections from Greek literature and viewed examples of Greek art, the students will summarize and evaluate the contributions of Greek humanistic expression to Western civilization.

Teaching strategies:

1. Secure books listed in bibliography for classroom use, and set aside periods for browsing, reading, and stydying art reproductions so that students may review, reinforce, or enlarge their knowledge of Greek cultures.

Student activities:

1. Define "humanism" as a life view and apply to Greek art, literature, and thinking.

2. Read and discuss the following chapters from Hamilton's The Greek Way:

   Chapter XVI - "The Way of the Greeks"
   Chapter XVII - "The Way of the Modern World"

3. Use the following topics as suggestions for synthesizing, crystallizing and summarizing, either by group or class discussion or by writing themes or both:

a. Explain and illustrate the following statement: The search of Achilles for honor and glory, the search of the tragic hero for wisdom has culminated in the quest of the philosopher for truth.

b. By what stages does the Greek concept of arete as qualities of the ideal man evolve from the time of Homer through the writings of the tragedians to the thinking of Plato and Aristotle?

c. Achilles says to Odysseus (in the Odyssey) that he would rather be a live peasant than a dead hero. Socrates says that no evil can happen to a good man either in this world or after death. What is the difference in philosophy expressed by these two statements and how do they reflect the changing concepts of religion?

d. "Our love of what is beautiful does not lead to extravagance; our love of things of the mind does not make us soft." Justify this statement from Pericles' Funeral Oration, with specific reference to art reproductions examined and to literature studied.

e. Consider the statement of Aristotle in his Poetics that poetry (drama) is more philosophical and serious than history because it deals in universals whereas history deals in particulars. Apply this idea to the plays and history read in this course. What might this mean in terms of "truth?"

f. "Justice and freedom; discussion and criticism; intelligence and character - these are the indispensable ingredients of the democratic state. We can be rich and powerful without them - but not for long." In the light of this quotation, analyze the democratic experiment in Athens - its development and decline - and comment on its possible applicability to contemporary society.

g. How did the expression "Know Thyself" reflect the Greek attitude during the Golden Age in the development of philosophy, and what part did it play in the ideas expressed in Greek tragedy?

h. Contrast the dramatic styles of Aeschylus, Sophocles, and Euripides, mentioning their contributions to the evolution of the drama.

i. Contrast the subject matter, style and approach to historical reporting of Herodotus and Thucydides.

j. Summarize the place in Greek poetry of Homer, Hesiod, Pindar, Sappho, Theocritus, and explain the difference between Greek and English poetic styles.

k. Prometheus and Antigone both defy lawful authority. The conflict between law as necessary for order in society and individual conscience has been a very real problem through the centuries. Cite areas where this clash has occurred in literature, in history, or in current events.

l. Discuss the quotation that happiness consists of "the exercise of vital powers along lines of excellence in a life affording them scope." How should this be interpreted in the framework of Greek culture? Does it apply in 20th century civilization? If not, suggest a better definition of happiness and defend the definition chosen.

V. STUDENT RESOURCES

A. State-adopted textbooks

Western Literature: Themes and Writers. Carlsen, Tovatt, etc. New York: McGraw Hill, 1967. (Antigone)

Adventures in World Literature. Inglis, Stewart, etc. New York: Harcourt, Brace and World, Inc, 1958. (Antigone, Sappho, Anacreon, Theocritus, Thucydides, Plato)

B. Supplementary materials

Adventures in World Literature. Applegate, Browne, Hankins. Classic Edition. New York: Harcourt, Brace and World, Inc., 1970. (Antigone, wide variety of Greek lyric poets, Herodotus, Thucydides, Plato and considerable range of background material)

Iliad. Homer. Translated by W. H. D. Rouse, Mentor. Paperback.

The Greek Way. Edith Hamilton. Norton Library Edition. New York: W. W. Norton Co., 1964. Paperback. (class set suggested)

Seven Famous Greek Plays. Modern Library College Edition. New York: Random House, 1950. (Prometheus Bound, Agamemnon, Oedipus Rex, Antigone, Medea) Paperback. (class set suggested)

C. Reference materials

1. Art books

The Aganthus History of Sculpture: Classical Greece. Greenwich, Connecticut: New York Graphic Society, 1960.

Masterpieces of Greek Art. Raymond Schrode, S. H. Greenwich, Connecticut: New York Graphic Society, 1965.

Picture History of Painting. H. W. Hanson. New York: Harry N. Abrams, Inc., 1957.

Art and Mankind: Larousse Encyclopedia of Pictures and Antiquities. London: Rene Huyghe, Paul Hamlyn, Pub. 1962.

History of Art. H. W. Janson. New York: Harry N. Abrams, Inc., 1969.

The Praeger Picture Encyclopedia of Art. New York: Frederick A. Praeger, Pub., 1958.

The Encyclopedia of Art. New York: Golden Press, 1961.

Great Art and Artists of the Western World: Origins of Art. New York: Franklin Watts, Inc., 1965.

2. General References

New Centur, Classical Handbook. Jonathan Johnson. New York: Appleton, Century, Crofts, Inc., 1962.

Oxford Classical Dictionary. London: Clarendon Press, 1961.

Harpers Dictionary of Classical Literature and Antiquities. Harry T. Peck. New York: Cooper Square Pub., 1963.

Crowell's Handbook of Classical Literature. Lilian Feder. New York: Thomas Y. Crowell Co., 1960.

The Birth of Western Civilization. New York: McGraw-Hill, 1964.

A History of Greek Literature. Hadas, Moses. New York: Columbia University Press, 1962.

A Literary History of Greece. Robert Flaceliaere. Chicago: Aldine Publishing Co., 1962.

Landmarks in Greek Literature. C. M. Bowra. Cleveland: World Publishing Co., 1966.

Form and Meaning in Drama. H. D. F. Kitto. New York: Barnes and Noble, 1960.

Story Patterns in Greek Tragedy. Richard Lattimore. Ann Arbor, Michigan: University of Michigan Press, 1965.

A Handbook of Classical Drama. Philip W. Harsh. Stanford, California: Stanford University Press, 1963.

Classical Civilization: Greece. H. N. Couch. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1961.

Greek Mythology. Felix Guirand. London: Paul Hamlyn, 1963.

The World Of Herodotus. Aubrey de Selincourt. Boston: Little, Brown and Co., 1962.

The Horizon Book of Ancient Greece. W. H. Hale. New York: American Heritage Publishing Co., Inc., 1965.

The Greece I Love. Michael Deon. New York: Tudor Publishing Co., 1961.

Greek Heritage, The American Quarterly of Greek Culture. Volume II, Number Five. Chicago: Athenian Corp., 1965.

3. Paperbacks (for classroom library)

Mythology. Edith Hamilton. Mentor, New American Library, 1942.

Homer. Gabriel Germain. Evergreen Profile Book, Grove Press, 1960.

Homer. A Collection of Critical Essays. George Steiner and Robert Fagles, eds. Englewood Cliffs, New Jersey: 1962.

The Greek Mind. Walter R. Agard. New York: Anvil, Van Nostrand Co., Inc., 1957.

The Greek View of Life. G. Lowes Dickinson. New York: Collier Books, 1961.

On the Iliad. Rachel Bespaloff. New York: Harper Torchbooks, Harper and Bros., 1962.

Greek Lyric Poetry. Trans. Willis Barnstone. Chicago: Bantam Classics, 1963.

Great Poems of Western Literature. Mark Van Doren. New York: Collier Books, 1966.

The World of Odysseus. M. I. Finley. New York: Meridian Books, The Viking Press, 1959.

The Greeks. H. D. F. Kitto. Baltimore, Maryland: Pelican Ed., Penguin Books, 1963.

Herodotus, the Struggle for Greece. New York: Premier Book, Fawcett Publications, 1962.

Smaller Classical Dictionary. Sir William Smith. New York: Dutton Paperback, E. P. Dutton and Co., 1958.

The Portable Greek Reader. W.H. Auden, ed. New York: Viking Portable Library, The Viking Press, 1960.

The Greek Myths. Volumes I and II. Robert Graves. Baltimore, Maryland: Pelican Book, Penguin Books, 1961.

The Philosophy of Aristotle. New York: Mentor Book, New American Library, 1963.

Great Dialogues of Plato. New York: Mentor Book, New York: 1964.

Outlines of Classical Literature. H. J. Rose. New York: Meridian Books, The Viking Press, 1961.

Tragedy: Plays, Theory and Criticism. Richard Levin. New York: Harcourt, Brace and Co., Inc., 1960.

Socrates: The Man and His Thoughts. Meyer Reinhold. New York: Anchor Book, Doubleday Publishing Co., 1953.

The Greek and Roman World. W. G. Hardy. New York: Schenkman Publishing Co., 1962.

VI. TEACHER RESOURCES

A. Textbooks

Adventures in World Literature. Applegate, Browne, Hankins. Classic Edition. New York: Harcourt, Brace and World, 1970. (Suggested as class set as containing most of selections in unit; also, Teacher's Manual useful for teacher reference for background material, approach to each selection, and suggested answers for discussion questions)

Teacher's Manual for use with Oedipus films and for films on Classical Greece available from Dade County AV and valuable adjuncts to viewing.

B. Classics Greek and Roman. Meyer Reinhold. Barron's Educational Series, Inc. Woodbury, New York: 1946. (Paperback advantageous for teacher review and reference and containing summary of Plato's Republic)

In section on Greek Lyric poetry in this unit modern poems suggested for comparison can be found as follows:

Tennyson's "Ulysses"
Keats' "Ode on a Grecian Urn"
Adventures in English Literature. Harcourt, Brace and World, 1970.
Seferis' "Argonautica"
Eliot's "Mr. Appolinax"
Fitts' "Priam"
One Hundred Modern Poems. New York: Mentor Paperback, New American Library, 1958.
Saba's "Ulysses"
Adventures in World Literature, Classic Edition. Harcourt, Brace and World, 1970.
Auden's "Shield of Achilles"
Graves' "Ulysses"
Cavafy's "Ithaka"
Homer, A Collection of Critical Essays. Englewood Cliffs, New Jersey: Spectrum Paperback, Twentieth Century Views, Prentice-Hall, Inc., 1962.

C. Films (All suggested films available from Dade County AV).

Odyssey: The Central Themes. 28' C. EBEC. 1-31207

Odyssey: The Return of Odysseus. 28' C. EBEC. 1-31203

Odyssey: The structure of the Epic. 27' C. EBEC. 1-31305

Classical Greece: Athens, The Golden Age.
30' C. EBEC 1-31197

Classical Greece: Greek Lyric Poetry. 30' C. EBEC. 1-30920

Classical Greece: Aristotle's Ethics. 30' C. EBEC. 1-30201

Classical Greece: Plato's Apology. 30' C. EBEC. 1-31195

Ancient Greece. 10' C. Coronet. 1-04728

Greek Sculpture. 28' C. Contemporary Films. 1-31758

Oedipus: The Age of Sophocles. 30' C. EBEC. 1-30904

Oedipus: The Character of Oedipus. 30' C. EBEC. 1-30908

Oedipus: Man and God. 30' C. EBEC. 1-30912

Oedipus: The Recovery of Oedipus. 30' C. EBEC. 1-30916

D. Filmstrips/Tapes

Myths and Legends. Eye Gate House, 14601 Archer Avenue, Jamaica, New York.

Series includes:

Pandora
Phaethon
Daedalus
Theseus
Pegasus
Damon
Midas
The Trojan War
Damocles
Jason

E. Records

Medea, Robinson Jeffers with Judith Anderson. Decca Records, DL 9000.

Homer's The Iliad read by Anthony Quayle. Caedmon. Tc 1196.

Oedipus Rex, Stratford, Ontario Shakespearean Festival. Caedmon. Tc2012.

The Iliad and the Odyssey, translated and read by Ennis Rees, Spoken Arts 832.

E. Other materials

Class sets of Life Reprints for colorful, lively reading:

Greece: Myths, Gods and Heroes

Greece: Pride and Fall

Greece: The Golden Age